



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

merely to explain the principles of harmonics; and Aurelius Cassiodorus treats of music, among other things, but his work, or sketch, is said to consist of little more than some general definitions and divisions.

There is every reason to conclude that music remained stationary till the tenth or eleventh century. The Romans, having borrowed the art from Greece, seem to have been convinced of its perfection in the state in which they received it, for there is no evidence of their having attempted to enlarge its narrow boundaries, or in any way to improve it; though a people of more ingenuity and taste would have advanced it at least a few steps towards that point which it slowly has attained.

In the primitive Christian church the service consisted partly of music, which is supposed to have been chiefly that of the Greeks, with an admixture of Hebrew melody. Menestrier conjectures that the early ecclesiastical manner of singing was like that of the ancient theatre, and Dr. Burney concurs in this opinion; though we cannot but think it more likely that the 'songs of Zion,' as performed in the Jewish temple, and the chanting of the hymns at the Pagan altars, were chosen as vocal models for devotional purposes, rather than the airs, or recitatives, in which the comedies of Plautus and Terence were delivered. Towards the end of the fourth century, St. Ambrose digested a musical service for the church of Milan, which is called the Ambrosian chant, and was founded on four of the Greek modes. About the year 600 Gregory the Great enlarged and much improved the chant of the church, by the admission of four other modes, and gave it that form which it still retains in the Catholic service, and in which it is known by his name. According to Bishop Stillingfleet, music was introduced into the English church by St. Augustin, in the latter part of the sixth century, and was subsequently much improved by St. Dunstan, an excellent musician, who, it is said, furnished some few churches with an organ.

The organ—the most majestic and comprehensive of all musical instruments in its present almost perfect state—is supposed to have been an improvement of the hydraulicon, or water-organ, of the Greeks. The first mentioned in musical history was sent, in 757, as a present to King Pepin, from the Byzantine emperor Constantine Copronymus. In the tenth century the organ was in use in several parts of Europe; but it is reasonable to conclude that it was then exceedingly simple, possessing little power, and rude in mechanism: nevertheless, it may fairly be assumed that the invention of the organ hastened the discovery or practice of harmony.

To Guido, of Arezzo, we are indebted for many of those improvements in music which led to our present system; though the origin of counterpoint has been erroneously ascribed to that active and ingenious ecclesiastic. *Magister* Franco, a

member of the cathedral of Cologne in the eleventh century, is considered as the inventor of what in the middle ages was called *Cantus Mensurabilis*, which meant, notes showing, by their forms, their time or duration. Most of those, however, have fallen into disuse, for the shortest in his table is the semibreve. Nevertheless, his system, carried out further by De Muris, and by degrees extended, till it has proceeded to an extravagant length—is that of the present day, and is so sound in principle that it probably will never be abandoned.

From the eleventh to the fifteenth century scarcely anything is known of the progress of music.

Brief Chronicle of the last Month.

BLECHINGLEY.—A choral wedding was given to Miss Gould (daughter of H. Gould, Esq.) and Captain Gorrom, of the Royal Artillery, on the 22nd of July; the lady was *prima donna* of Mr. L. S. Palmer's concerts. The choir of St. Mary's Church took this opportunity of shewing her a slight attention for the services rendered by her to the Choral Society. The music was well performed, the choir doing great credit to Mr. Palmer, their director. The Gloria from Mozart's *Twelfth Mass* was given as the bridal party left the church.

CAMDEN TOWN.—The Sacred Choral Society of this district recently gave a very creditable performance of Haydn's *Creation* in the Bedford New Town School-room. The soloists were Madlle. Charlier, Miss Marion, Mr. Evans, and Mr. Matthews. Mr. Carpenter conducted, and Mr. Woolvine led the band.

CARDIFF.—Handel's *Israel in Egypt* was performed at the Music Hall on July 15th, by the Cardiff Choral Society. The solo singers were Mrs. Merest, Miss Allen, Mr. Merrick, Mr. Edwards, and Mr. John. The chorus numbered about 150. Leader of the band, Mr. Waite, Conductor, Mr. Rees Lewis.

CHELTENHAM.—The Annual Collegiate Concert took place on the 20th ult. in the Assembly Rooms. The orchestra consisted of a band and chorus of about 100 in number, the latter being composed exclusively of young collegians. The whole was under the direction of Mr. J. O. Smith. The concert opened with Haydn's *Passione* and a selection of sacred music; after which there were various secular pieces which had been carefully practised. The attendance was numerous, and the concert went off with éclat.

CRYSTAL PALACE.—The concerts at the Palace have been carried on during the past month with much spirit and success. Among the performers have been Madlle. Carlotta Patti, Madlle. Fricci, Signors Guaziani, Naudin, Ciampi, and the young Polish violinist, M. Lotto. The concert on Saturday the 11th was given as M. Thalberg's "Farewell recital," the great performer having pledged himself never to play in London again. There was an unusually large attendance, but the difficulty of hearing the instrument in the large orchestra was felt by all who had omitted to pay for reserved seats. He played the fantasia on *Mose in Egitto* "A te o cara," The last Rose of Summer, Home, sweet Home, and an arrangement of Russian airs, in all of which he was rapturously applauded.

EXETER.—Two performances of vocal and instrumental music took place at the Royal Public Rooms, on July 3rd, mainly for the purpose of exhibiting a new organ, built by Mr. Dicker, of Exeter, and for which the services of the organist of the Town Hall, Birmingham, were secured. The vocalists were Miss Bessie Risdon and Miss Julia

Parker, of Birmingham, Mr. Cockram, of Bristol, and Mr. F. Mugford, of Gloucester. Solo pianoforte, Miss Maria Vinnicombe; violin, Mr. Rendle, and flute, Mr. Taylor.

HANOVER SQUARE ROOMS.—Miss E. Philp's concert took place on July 6th. The vocalists were Madlle. Artôt, Miss Wilkinson, Miss Elton, Madlle. Martorelle, and Miss Philp; Mr. W. Cooper, Signor Fortuna, and Mr. Weiss. Pianoforte, Madlle. Alice Mangold; violin, M. Victor Buziau; violoncello, M. Guillaume Cossoul. Miss Philp's singing was much admired, and her last new composition, "Sitting lonely, ever lonely," met with decided success. Madlle. Alice Mangold's performance on the pianoforte was exceedingly attractive; her Gavotte, by Bach, was played with exquisite taste, and was unanimously encored. Madlle. Linas Martorelle is a new singer of much promise; she sang two Spanish songs with great effect. The concert was so well conducted, and the music so well assorted, that the audience could not be otherwise than satisfied.—HERR BLUMNER gave his third subscription soirée on the 17th ult. to a large audience. He was assisted by Fräulein Liebhart, Madame Helen Percy, Signors Marchesi and Fricca. Miss Schiller (piano), Herr Auer (violin), Herr Bernhard (viola), and M. Vieuxtemps (violoncello). The programme contained Beethoven's Trio in G major, and Mozart's Quartett in E flat major. The conductors were Signor Randegger and Mr. George Lake.

LECHLADE.—The members of the Lechlade Musical Society gave their half-yearly concert in the School-room on Friday the 3rd ult. The music was well executed. Mr. Price was the leader and conductor.

LEEDS.—The organ performances at the Town Hall have been recommenced. Since the repair of the instrument by Messrs. Gray and Davison, the tone is much improved in brilliancy and clearness, and it is at the same time more equable than before. Dr. Sparks' performance continues to attract large audiences.

ORGAN APPOINTMENTS.—M. B. Bather, Organist of St. Francis Xavier, Hereford, has been appointed organist to the Parish Church, Ledbury.—Mr. Henry W. Farmer to St. Paul's, Southwark.—Mr. Robert Felix Blackbee to Emanuel Church, Forest Gate, Essex.—Mr. John Hulme, of Chester, to Saltney Wesleyan Chapel.—Mr. Horner to St. Mary's, Mortlake.

POPLAR.—A concert was given on the 30th of June in Hall-street, the performance consisting of selections from the *Messiah*. The band and chorus mustered about 100. Conductor, Mr. Pullen.

ROYSTON.—The tenth open meeting of the Royston Musical Society, was held at the Institute on July 1st. The vocal music consisted of Spohr's magnificent cantata, *The Christian's Prayer*, and a selection from Weber's *Oberon*. The instrumental music comprised Handel's overture to *Saul*; the overture to *Oberon*; a flute solo, *La Favorita*; and Mendelssohn's *Wedding March*. Mr. Garrett was conductor.

ST. GEORGE'S CATHOLIC CATHEDRAL.—The Mass in D, composed by W. M. Luiz, was performed here on the 19th of July, with orchestral accompaniments. The music of this Mass is highly spoken of, and it will probably become a favorite with the lovers of this grand style of music.

ST. ALBAN'S ABBEY.—The annual festival in aid of the Organ-fund was held here on the 3rd ult. Among the solo singers were Madame Sainton Dolby, Miss M. Martin, Miss Moss, Miss Armitage, Mr. Weiss, and Mr. T. Taylor from Salisbury Cathedral, while the choruses were well rendered by nearly 250 members of the Abbey and neighbouring church choirs and harmonic societies. Mr. W. Pitts, of Brompton, presided at the organ, and Mr. Booth, the Abbey Organist, officiated as conductor of the orchestra. The festival this year was a decided success. From 2,000 to 3,000 persons are estimated to have been present, and the collections amounted to £200.

DURING THE LAST MONTH, Published by NOVELLO & CO.

NOVELLO.—A New Edition of the Complete Catalogue of the Music published by Novello and Co., 234 pages, whole cloth, boards, price 6d., or post-free, 8d.

HOLLIS, H. W.—"O Lord, how manifold are thy works." A very simple Anthem for a Village Harvest Thanksgiving Festival. 2s.

GODFREY, The Rev. N. S.—"By the waters of Babylon." Sacred Duet and Trio. 3s.

PRICE, Mrs.—Six Sacred Songs. 8vo., sewed, in paper cover. 2s.

WHITFIELD, Dr. J. Clarke.—Two Services, Scored from the part-books in Hereford Cathedral. Edited, and the Organ part added by G. Townshend Smith, Organist of Hereford Cathedral.

1.—In C. Te Deum and Jubilate, 2s. 6d.; Sanctus, Kyrie, and Nicene Creed, 1s. 6d.; Magnificat and Nunc dimittis, 1s. 6d.

2.—In E flat. Te Deum and Jubilate, 2s.; Sanctus, Kyrie, and Nicene Creed, 1s. 6d.; Magnificat and Nunc dimittis, 1s. 3d. The Vocal parts will be printed singly, at 1½d. per page.

These Services are now printed for the first time, and are copyright.

OUSELEY, Sir Frederick.—Six Preludes and Fugues for the Organ. Dedicated to Herbert Oakeley, Esq., M.A. 5s.

HARCOURT, James.—Three Organ Movements for the Soft Stops. Dedicated to Miss Burleigh. 2s. London: Novello & Co., 69, Dean-st., Soho, & 35, Poultry

ANTHEMS FOR PARISH CHOIRS.

NOVELLO AND CO., beg to announce that they are preparing for publication a volume of moderately easy Full Anthems, suitable for Parish Choirs. It will contain compositions by Dr. Sterndale Bennett, The Rev. Sir Frederick Ouseley, Bart., John Goss, J. Benedict, Dr. Elvey, G. A. Macfarren, Henry Leslie, A. S. Sullivan, Henry Smart, E. J. Hopkins, J. L. Hopkins, Dr. Walmisley, W. T. Best, Dr. Monk, W. H. Monk, G. Townshend Smith, Dr. Steggall, Herbert Oakeley, W. Jackson (Masham), J. Barnby, Dr. Spark, — Colborne, and others.

TO ORGANISTS.—A LADY ORGANIST is open to an engagement as occasional substitute. Plain service. Address, B., Butt's Library, New Quebec-street.

ORGANIST.—The advertiser, who is leaving a Cathedral Organist, desires an appointment. Address, Mr. Jackson, Post-office, Gloucester.

AN ORGANIST wishes for a situation. Age 26. Good testimonials. Apply to Henry Clarkson, Haddenham, near Thame, Oxon.

AS DEPUTY ORGANIST AND CHOIRMASTER.—Wanted, a Youth of good address, and decided musical ability. Address, E. F. care of Novello and Co.

AN ORGANIST AND CHOIRMASTER seeks a re-engagement in or near London, in any musical town or neighbourhood; can also conduct a Choral Society. Good testimonials. Address, C. O., 1, Clement's Inn, Strand, W.C.

SUPERIOR ORGANIST & CHORAL TEACHER, producing excellent testimonials, is open to re-engagement. Address, G., Organist, St. George's Hall, Plymouth.

ORGANIST.—A Gentleman wishes a re-engagement immediately; the South or Midland Counties preferred. Testimonials and references. Address, H. I. J., Novello and Co., 69, Dean-street, Soho, London.

TO ORGANISTS.—A Young Man (19) would act as Assistant to an Organist in London. Address, W. A. H., Novello's, Dean-street, Soho.